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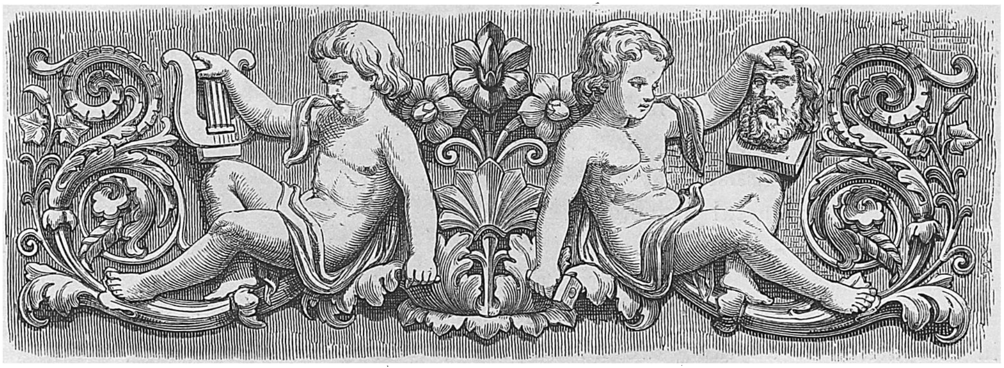
sixteenth and the beginning of the seventeenth century, which by the combination of silver, gold, and gilding, precious and especially semi-precious stones of large size, as well as polished and engraved crystals, opaque and translucent enamels wrought in ornamental and most delicate shapes, constitute truly charming and harmonious works of art. Here is a path which must be pursued, one for which all cabinets of art offer the most beautiful specimens, and which we are pleased to see entered upon by others both at Paris and Vienna. We find another specialty in the Rhine provinces, in Cologne, Aix la Chapelle and other towns, namely ecclesiastical vessels of mediæval style, and Belgium and Vienna have now begun to attempt them. These objects are also enlivened by enamel and works of *niello.*

If the kinds of enamel which are here brought into application are yet but too sparingly adopted, there are other sorts which already promise a grand expansion and which we may connect with our review of metal work. Unless we are mistaken, it was Barbedienne who at Paris first introduced in great perfection the late Limoges enamel of the sixteenth century. His productions of this kind, which found several followers, are now surpassed in delicacy of execution by Lepec who instead of copper uses gold as his substratum. But these enamels are too tender and sensitive to be fit for use of any sort, so that a second kind which was principally called into existence by Barbedienne, seems to have more important consequences. The impulse was given by the old Chinese *cloisonné* which was brought into Europe in great quantities after the conquest of Pekin, and on the other hand by the early Limoges or *champlevé* work, which had been preserved by ecclesiastical use. The imitations of the French and English bronze manufacturers of the present day are but a combination of the two kinds; in appearance for the most part like the *cloisonné* enamel, and even falsely called by its name, they differ from it in this respect, that the cavities, as in the *champlevé* work, are chased out of the metal, over which a mould is formed, and any number of casts taken, the deep parts of which are filled with enamel. Works of this kind for ecclesiastical and domestic use are already very numerous, such as crucifixes, censers, vases, basins, lamps, candlesticks, etc. They are very elegant in appearance, richer in color than the early Limoges enamel, but very inferior to that of the ancient Chinese in grace and harmony. The genuine Byzantine filigree or gold *cloisonné* has not hitherto found any imitations, if we except those in miniature by Castellani.

On the other hand, there has arisen in Vienna, an independent kind of enamelling equally resembling the *cloisonné,* but with this peculiarity that the cavities are beaten into the copper by brass stamps. Great use has also been made of enamel in novel methods in the bronze ornaments of the New Opera House at Vienna. Lastly, and indeed only very lately, Ravené and Sussmann in Berlin have begun to adorn such bronze articles as plates, candlesticks, looking-glass-frames etc., with enamel, in appearance and effect similar to the so called French *cloisonnés* but purer and more finished and more delicately ornamented. On the whole they may be pointed out as a great success, and it is to be hoped that this advance of the Berlin goldsmiths may serve as an encouragement, and lead them to enliven their works, many of which are excellent from a plastic point of view, with colored enamel.

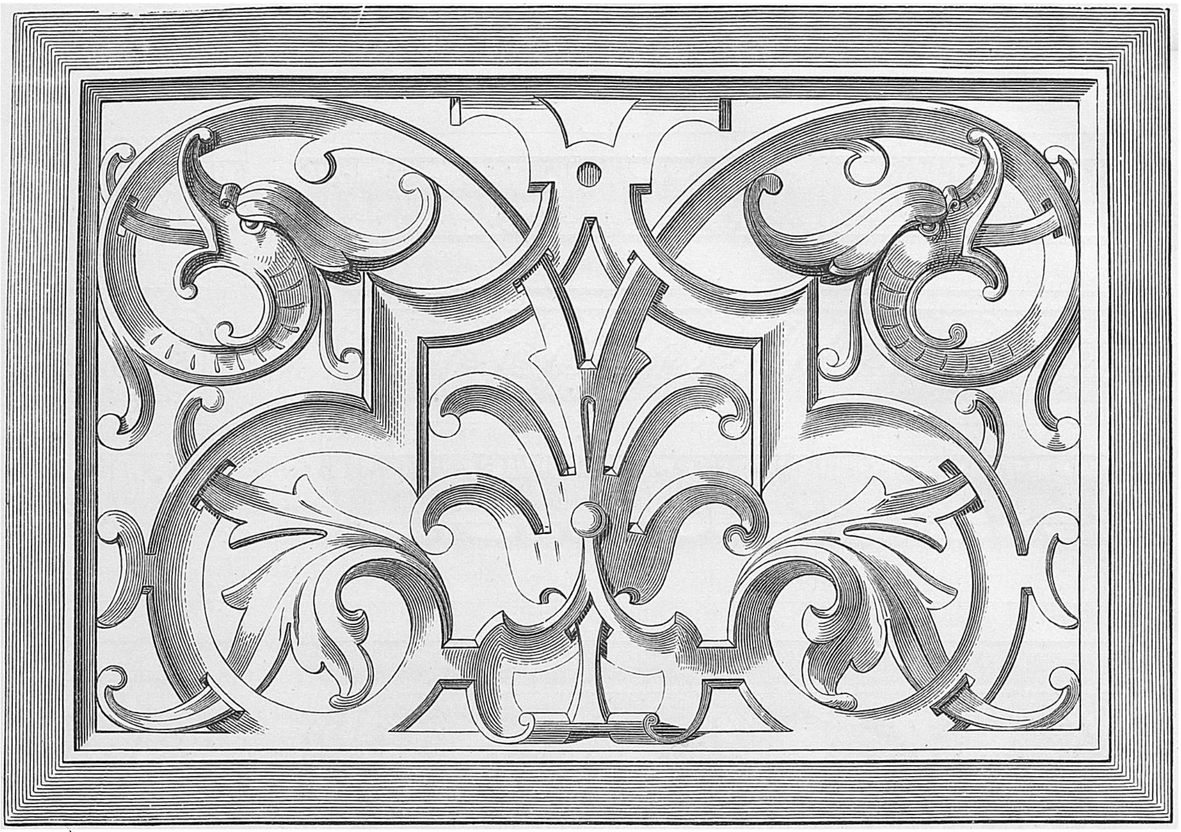
(The conclusion in our next.)

SPECIMENS OF ORNAMENTATION.



No. 1.

No. 1. Modern. Frieze Ornament.



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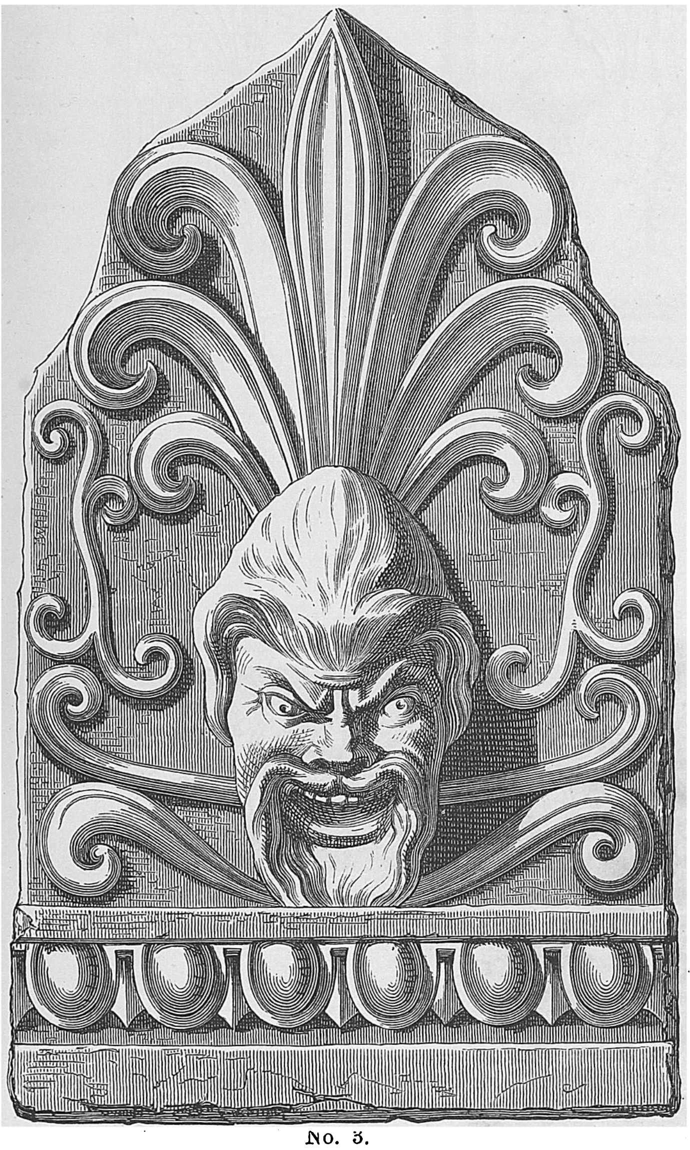

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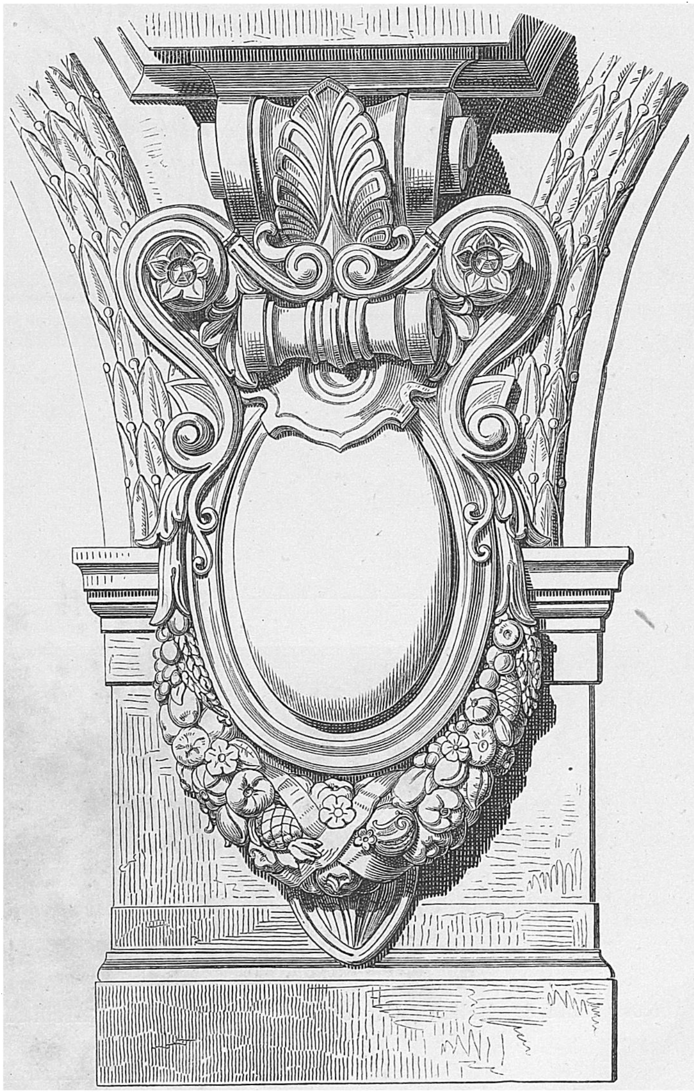
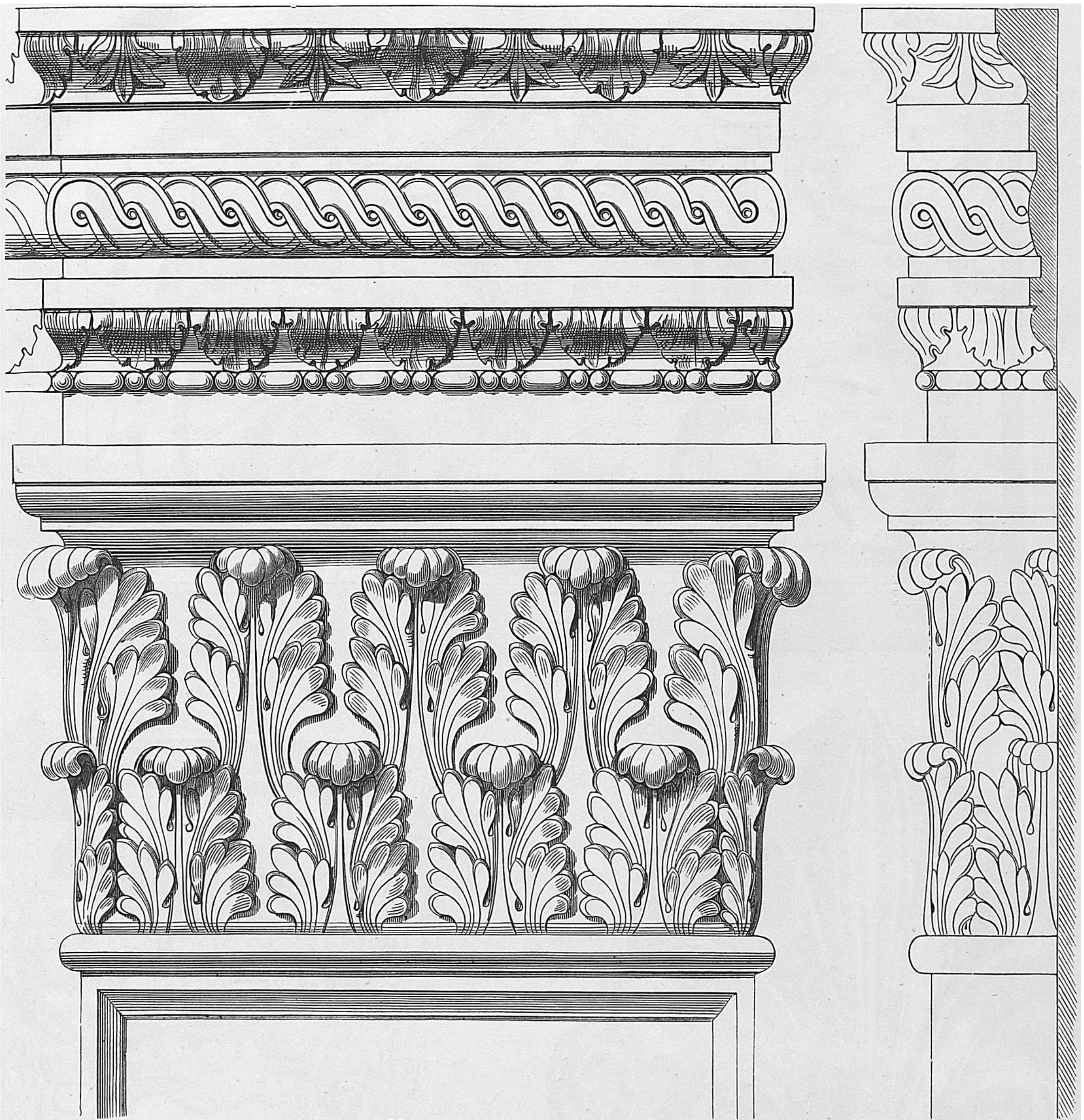


No. 4.

No. 2. Cast-Iron Panel.
No. 3. Græco-Roman. Terra Cotta Antefixum enriched with a comic mask.
No. 4. Modern. Carved Ornament on Springing of Arch from the New Opera House, Paris. M. Ch. Garnier, Archt.



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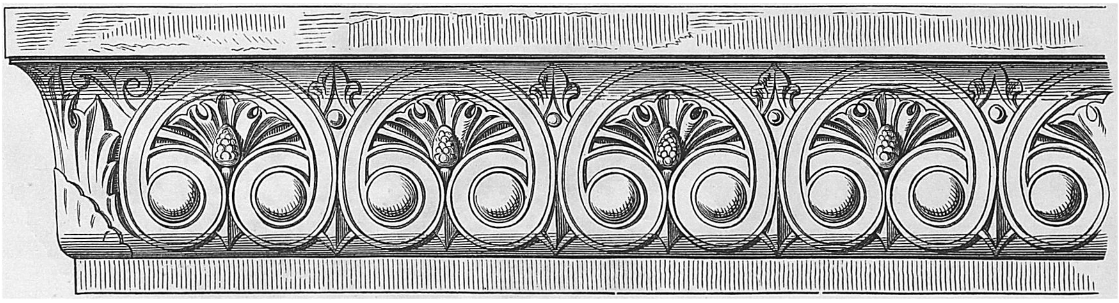
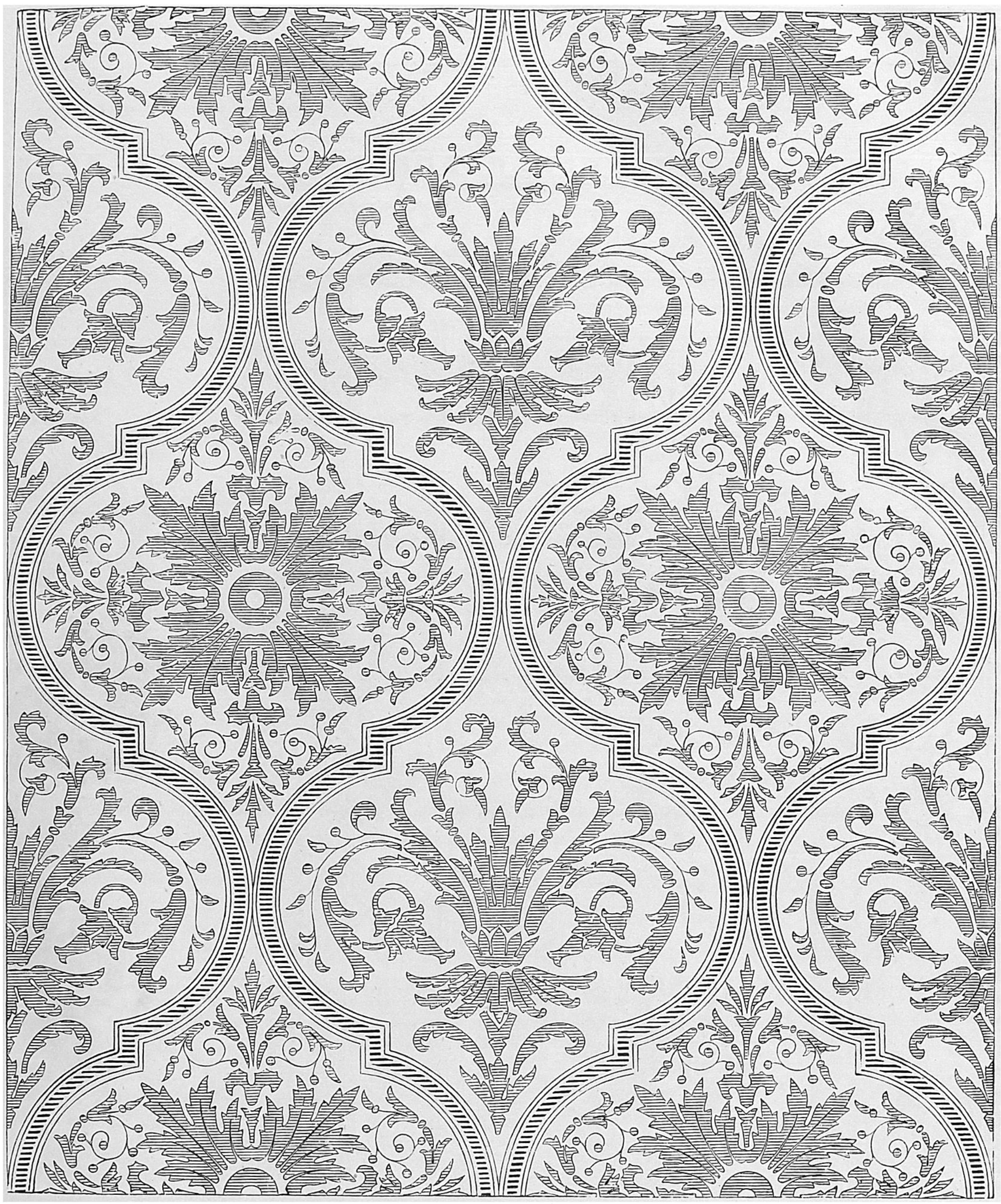


No. 7.

Nos. 5 and 6. Italian. Cap of Pilaster and enriched Architrave from the Façade of S. Madonna di Galliera Church, Palermo.

No. 7. Modern. Enriched Moulding. M. Villeminot, Paris.



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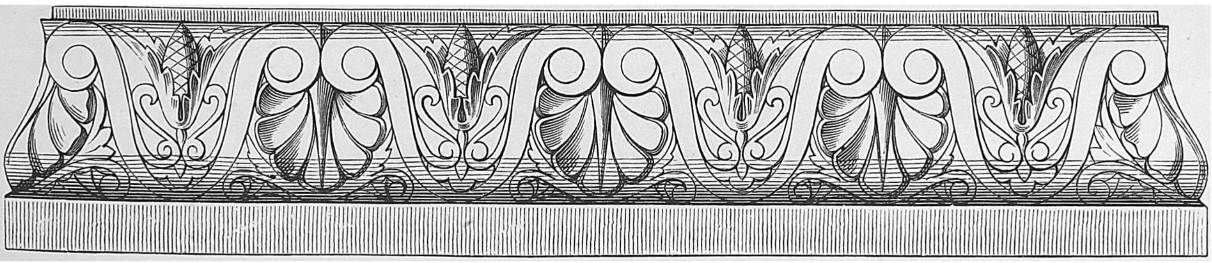
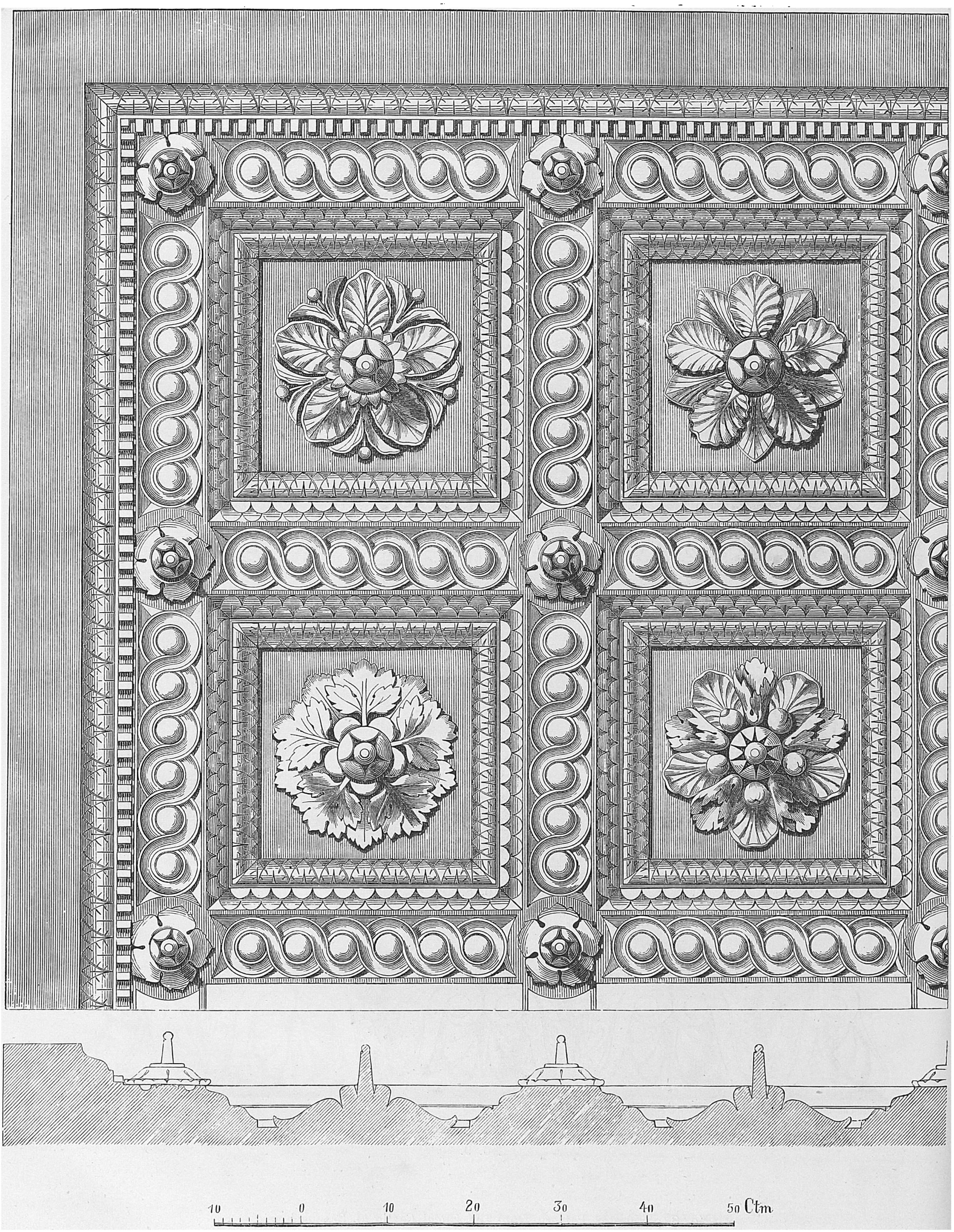


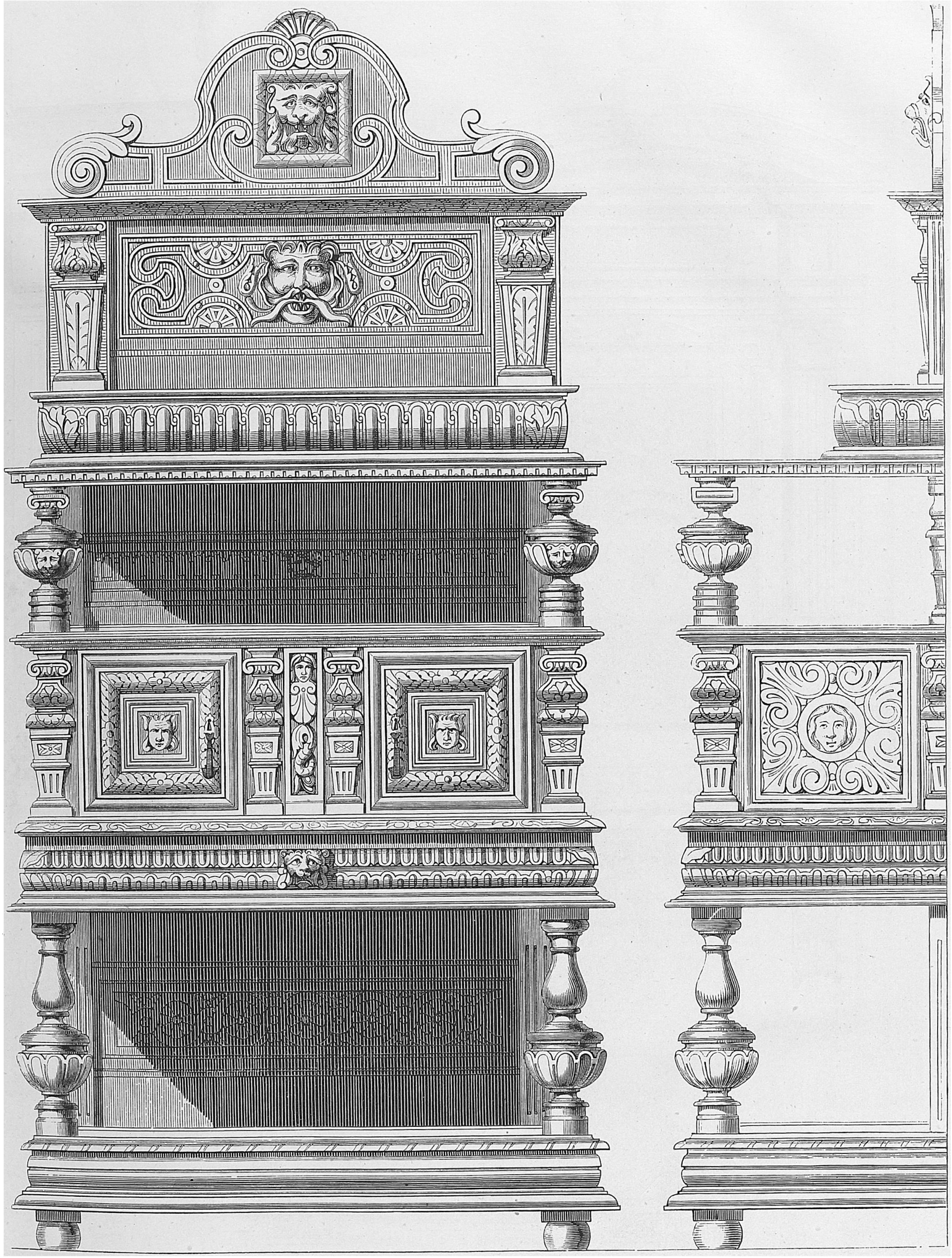
No. 9.

No. 8. Tapestry Pattern from the Ducal Castle at Braunschweig.

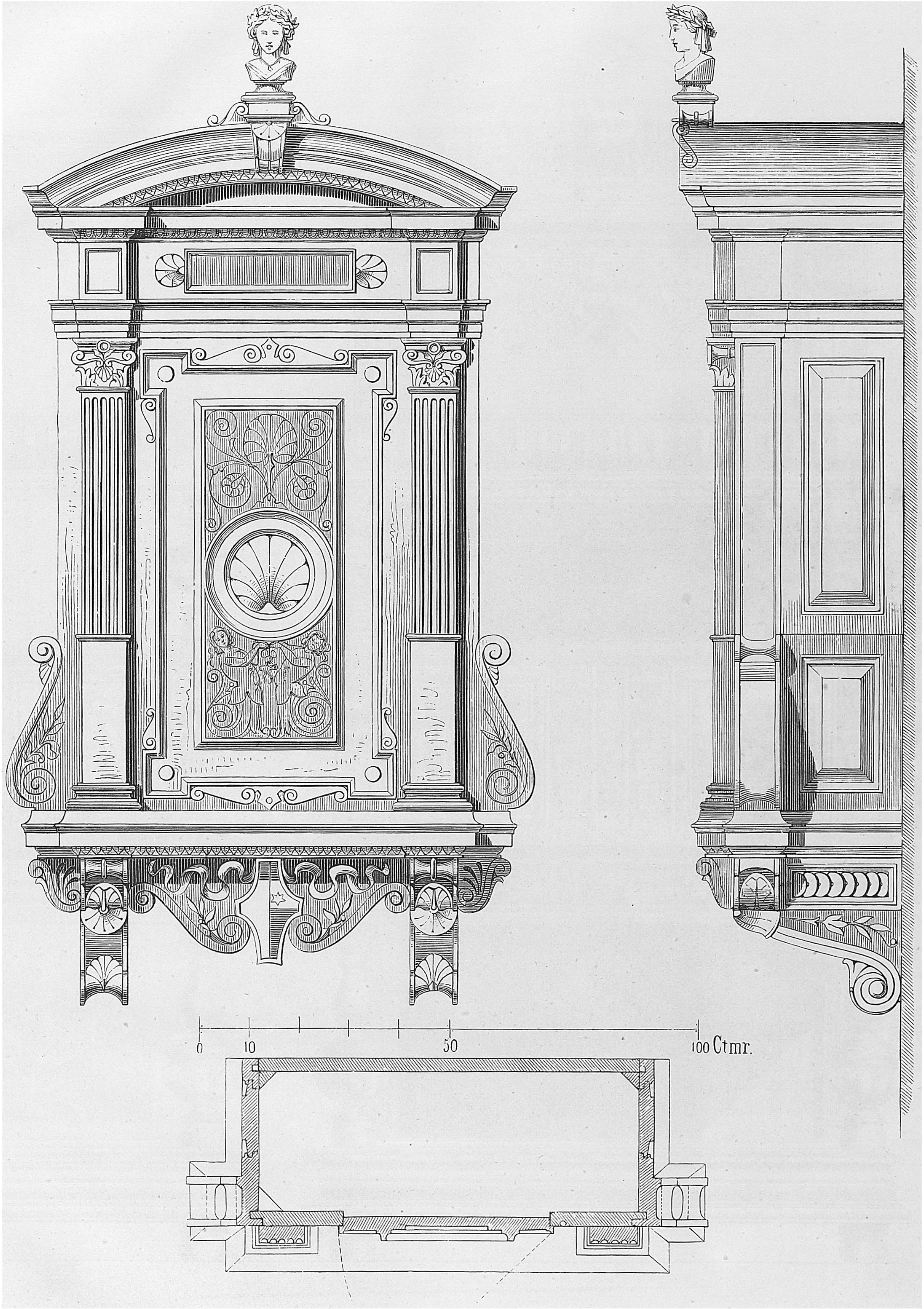
No. 9. Modern. Enriched Moulding. M. Villeminot, Paris.



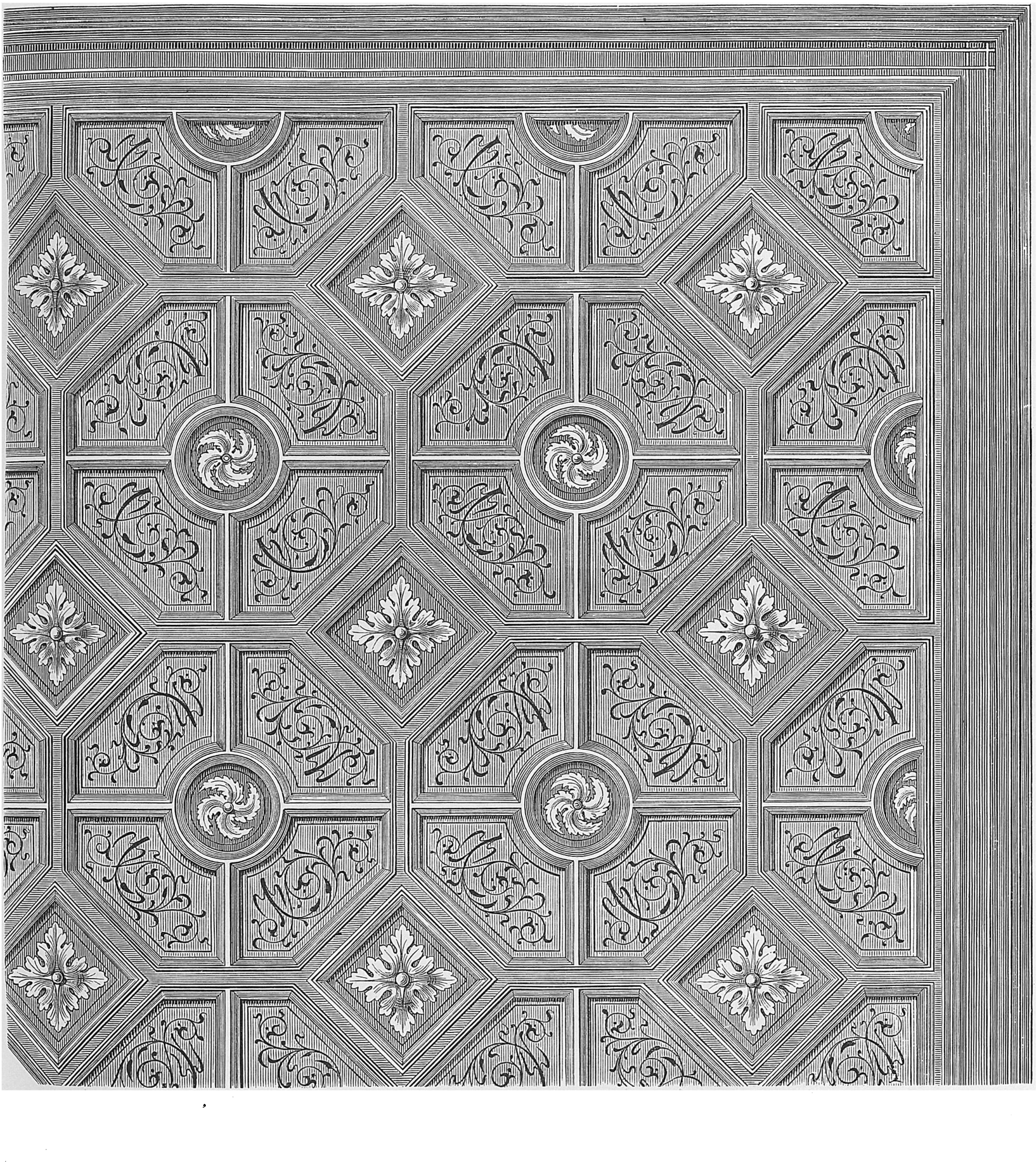
Nos. 10 and 11. Italian. Twelfth century. Panels from the Door of Parma Baptistery, renovated in its ancient form. Details in Part 1 and 2 of the *Workshop*.



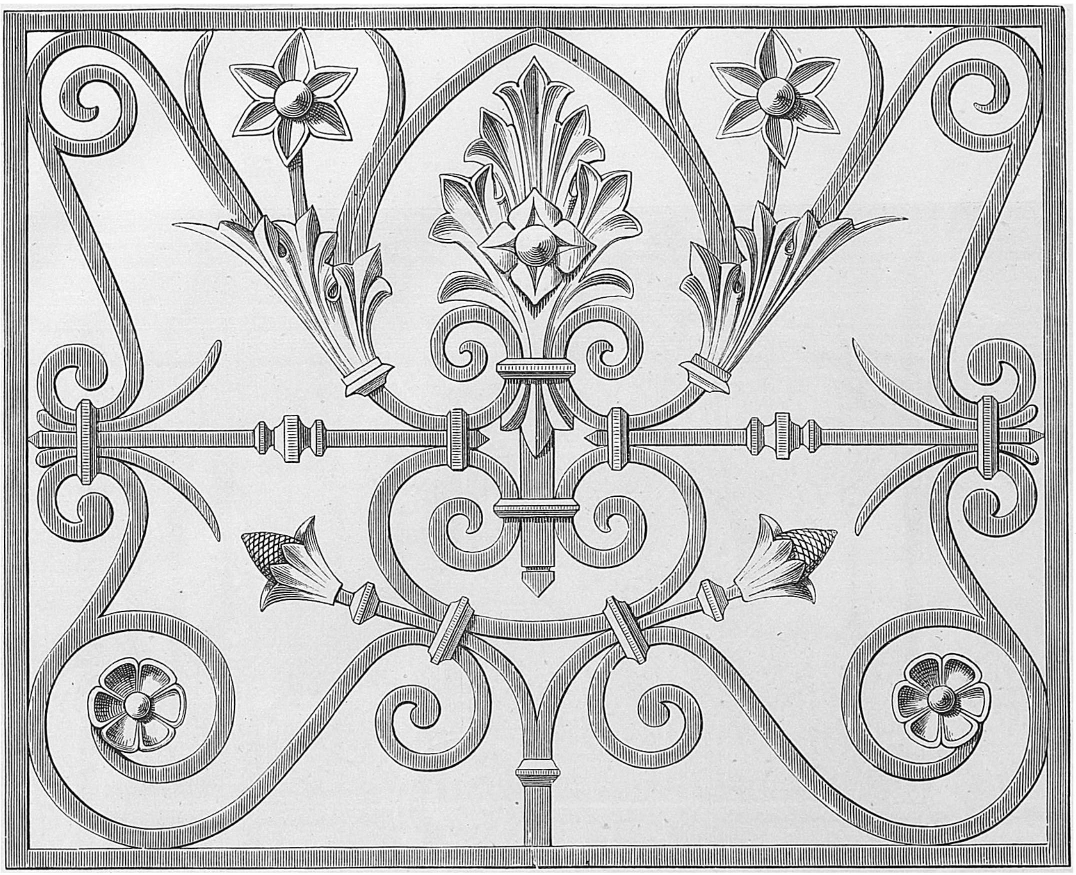
Nos. 12 and 13. French (1580). Dining-room Buffet from the neighbourhood of St. Lo in Normandy, now in South Kensington Museum. $^1/_{10}$ full size.



Nos. 14—16. Design of Oak Cup-board by Mr. Durm, Archt., Carlsruhe.
Oxydized bronze bust; painted panel ornament relieved by fine gold lines.
Full-size Details in No. 5 of Supplement.



No. 17. Drawing-Room Ceiling from the Hotel of Count Brainski, Paris. M. Roguet, Archt.
Walnut ribs, maple ground with inlaid palisander ornaments, gilt leaves.
Full-size Details No. 4 of Supplement.



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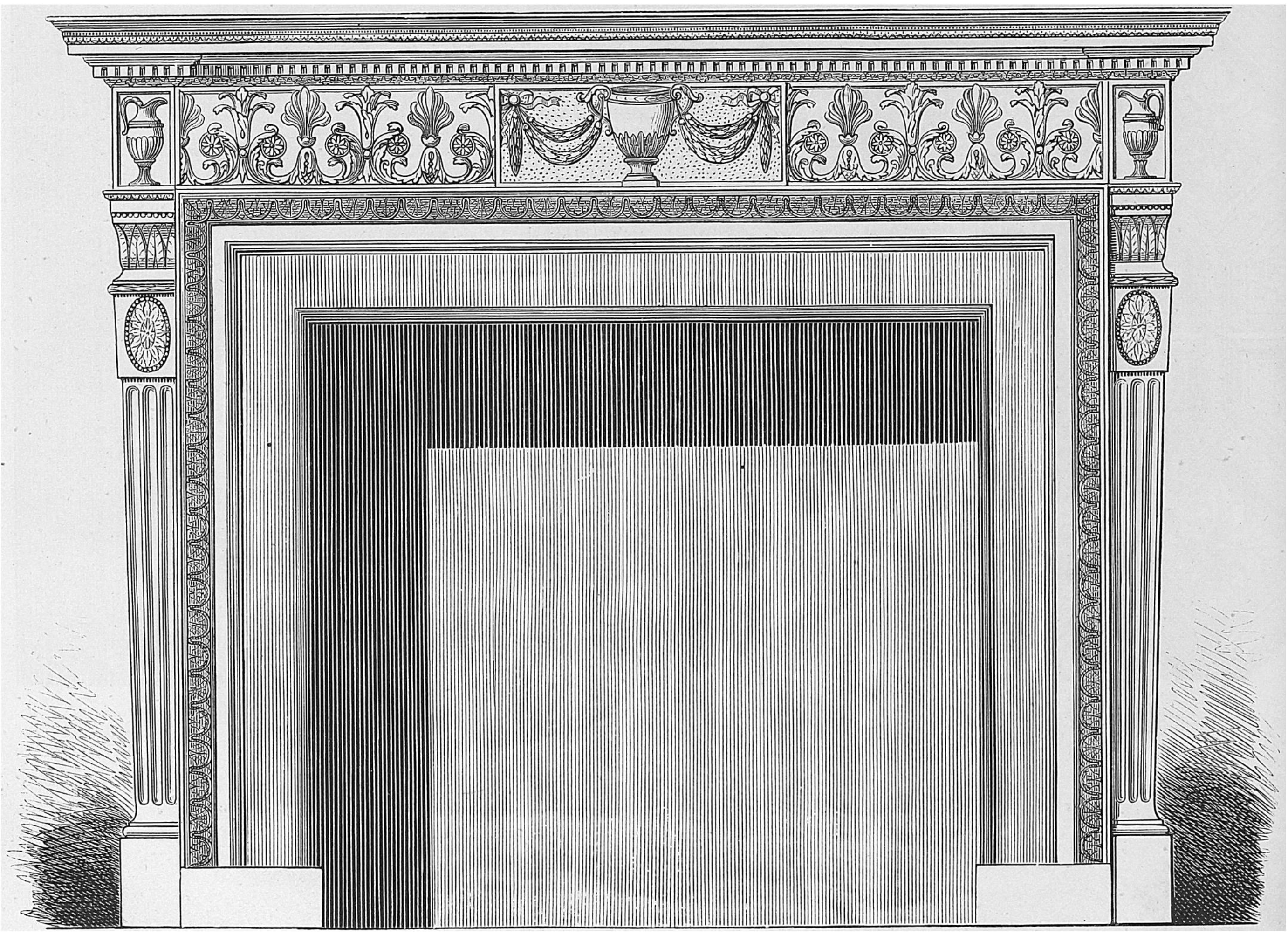
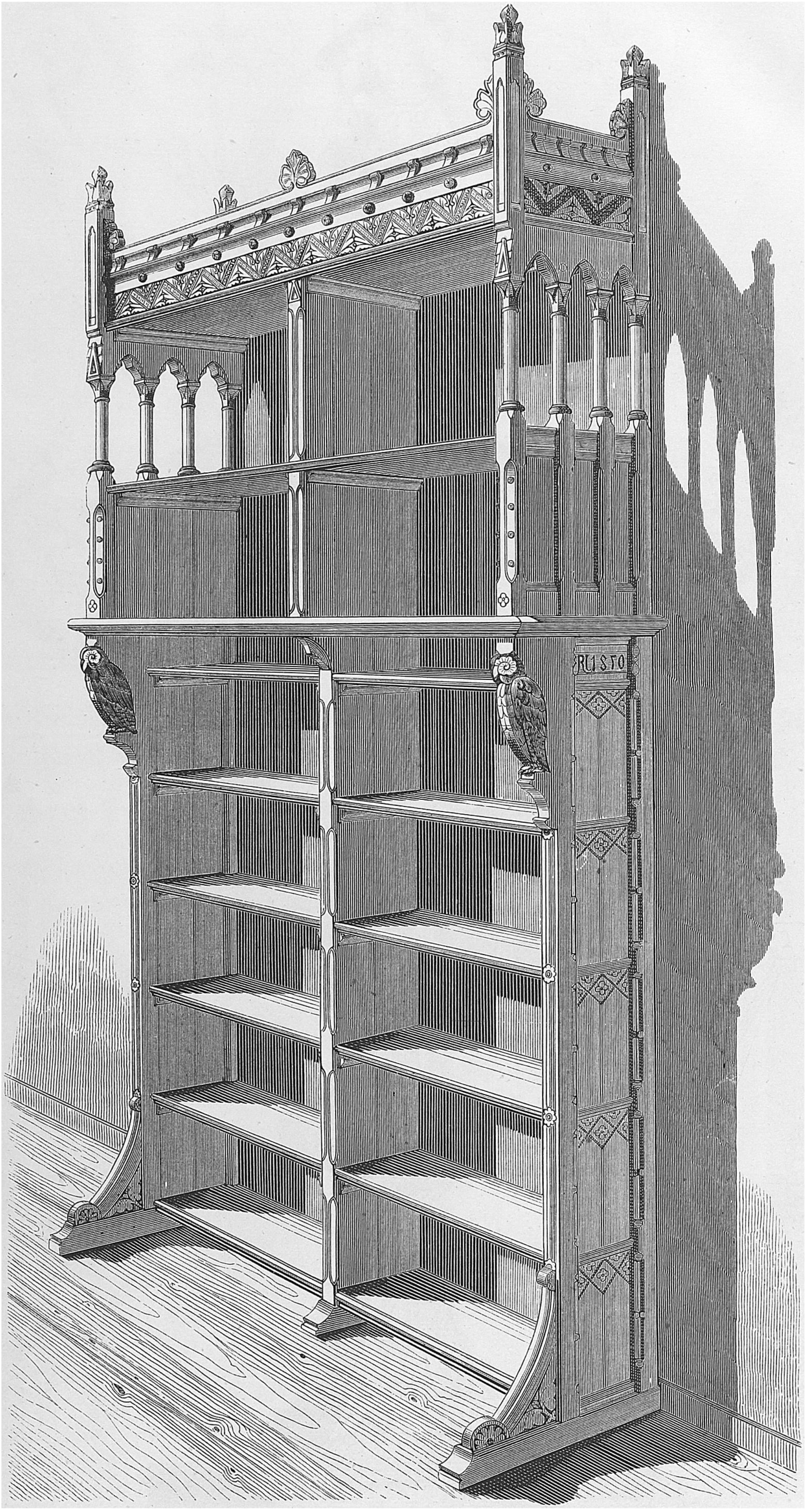


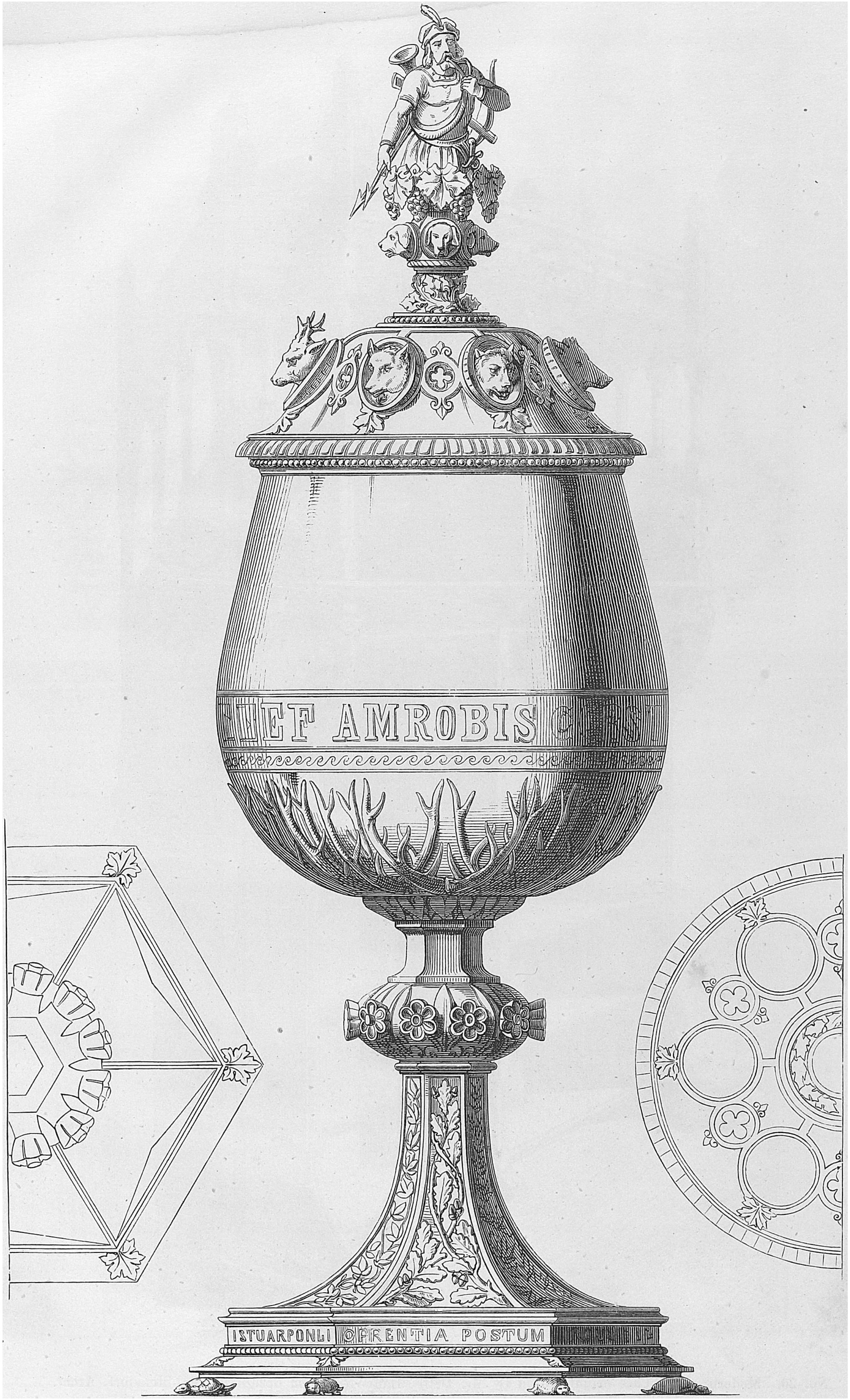
No. 19.

No. 18. Wrought-Iron Grille; 1/5 full-size. M. P. Bénard, Archt., Paris.

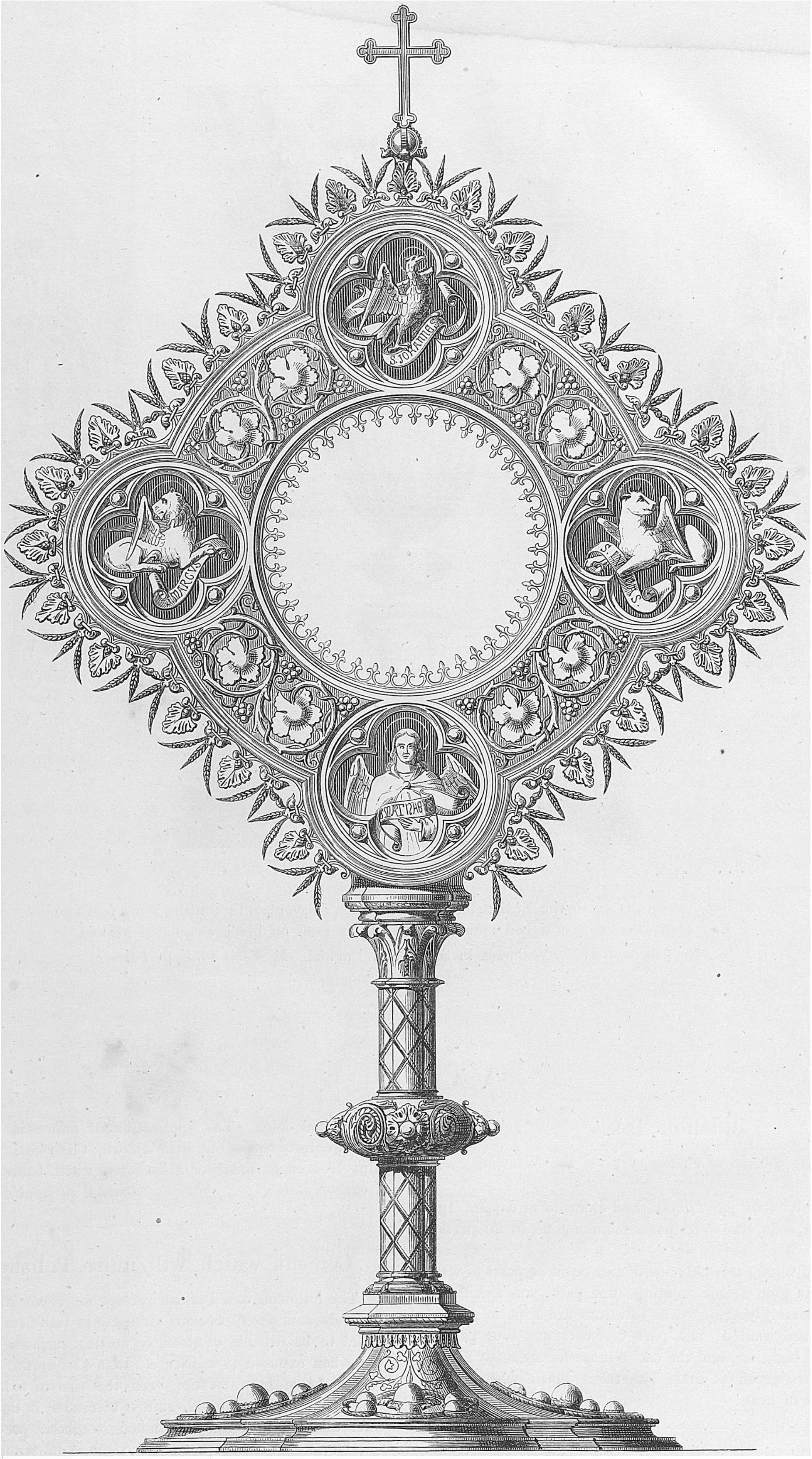
No. 19. English. Eighteenth century (1750). Chimney Piece, now in the possession of Mr. Pratt, London. 1/12 real size. Oak carvings, yellow marble frame with white marble border.



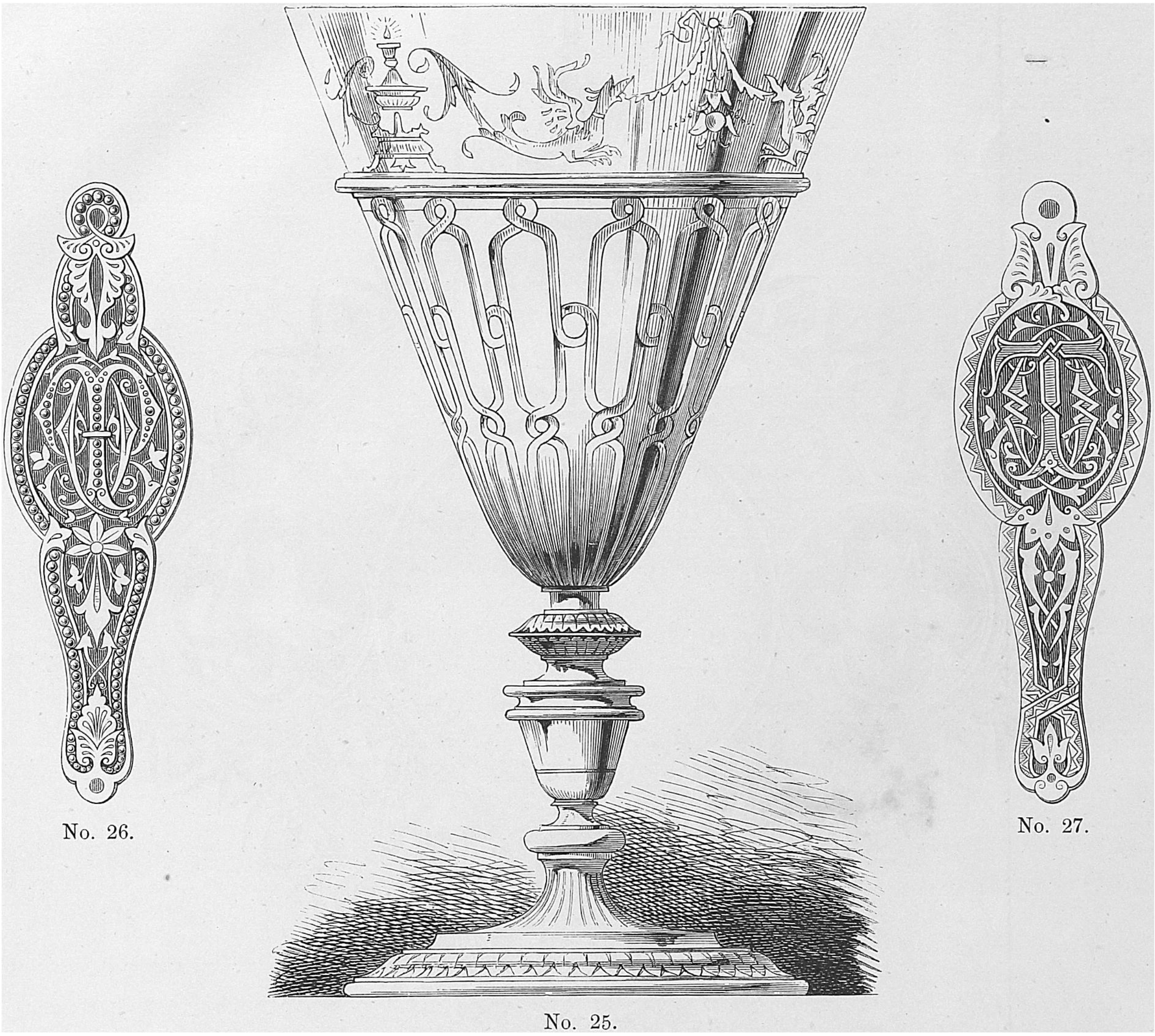
No. 20. Modern. Book-Case manufactured by Mr. Dette, Hannover, from designs of Mr. Steindorf, Archt.
All the structural parts in oak, panels etc., in deal.
Full-size Details Nos. 1 and 2 of Supplement.



Nos. 21—23. Silver Cup, presented to a Forestier. $^{2}/_{3}$ real size. M. Daniel, Archt., Schwerin.
No. 22 plan of lid, No 23 plan of foot.



No. 24. Pyx in Silver gilt, 1/2 real size; manufactured by Messrs. Brix and Anders, Vienna; from designs of Mr. Teirich, Archt.
Symbols of the four evangelists on blue enamel; engraved ornament of foot.
Full-size plan No. 3 of Supplement.



No. 26.

No. 27.

No. 25.

No. 25. Crystal Cup in the National Museum Munich. Seventeenth century. $^2/_3$ real size.
Engraved ornament, enriched mouldings of foot in gold on black enamelled ground.
Nos. 26 and 27. Eyeglasses in Silver and Enamel. M. Emil Philipp, Paris.

VARIOUS.

Indelible Ink.

The quarterly journal of chemistry gives the following recipe. Make two solutions:

No. 1. Dissolve 8.52 parts crystalized chloride of copper, 10.65 parts chlorate of soda, and 5.35 parts salammoniac in 60 parts of distilled water.

No. 2. Dissolve 20 parts chloride of aniline in 30 parts of water, and add 20 parts gum arabic solution, (one part gum and 2 parts water) and 10 parts glycerine. The solutions are kept in separate bottles, and when wanted, one part of No. 1 and four parts of No. 2 are mixed together, and the ink is immediately ready for use. The color appears green at first, but turns black when dry or upon application of heat.

To Remove Acid Stains and Restore Color.

When color on a fabric has been accidentally or otherwise destroyed by acid, ammonia is applied to neutralize the same, after which an application of chloroform will in almost all cases restore the original color. The application of ammonia is common, but that of chloroform is but little known. Chloroform will also remove paint from a garment or elsewhere, when benzole or bisulphide of carbon fails. *Journal of applied Chemistry.*

Cement which will unite Polished Steel.

The following is a Turkish receipt for a cement used to fasten diamonds and other precious stones to metallic surfaces, and which is said to be capable of strongly uniting surfaces of polished steel, even when exposed to moisture. It is as follows: — Dissolve five or six bits of gum mastic, each the size of a large pea, in as much spirit of wine as will suffice to render it liquid. In another vessel dissolve in brandy as much isinglass, previously softened in water, as will make a two-ounce phial of strong glue, adding two small bits of gum ammoniac, which must be robbed until dissolved. Then mix the whole with heat. Keep in a phial closely stopped. When it is to be used set the phial in boiling water.

The Stationer.